Engraving by Venturini (1685): Fountain of the Owl. It is interesting to see the numerous «scherzi d'acqua» (water games) of the fountain.

thunderbolts (4). Behind the mock mountain is a statue of the mythological winged horse, Pegasus, creating a parallel between the mountain of Tivoli and Mt. Parnassus, the mountain of the Muses. Upon Mt. Parnassus was the celebrated fountain of Hippocrene (from the Greek, spring of horses) which had supposedly been created from the blow of one of Pegasus's hoofs as he took off in flight. Set inside the huge niches in the semicircle were ten statues of nymphs designed by Pirro Ligorio and sculpted by G. Della Porta. Within the fountain boundaries, to the right, are entrances leading to a three-part grotto, today bare, known as the «Grotto of Venus.» The main fountain of the grotto was decorated with a statue of Venus leaving her bath, very much like the Capitoline Venus, next to which were two cupids, one of which was holding a goose by the neck while the other was astride a goose. Upon the edge of the fountain basin were four more naked cupids bearing upon their shoulders a vase out of which water gushed. It would seem that the other two sections of the grotto, since they were kept bare, were used as storerooms for statuary awaiting final destination, such as the two Hercules statues which were placed one behind the other above the Fountain of the Dragons. From the Tivoli-Oval Fountain to the Fountain of Rome (today known as Rometta) extends the Path of the Hundred Fountains containing twenty-two fountains in the shape of a boat, alternating with obelisks and eagles and the fleur-de-lis of the d'Este family, fed by three canals with hundreds of tiny spouts. The glazed terracotta decoration with high reliefs depicting Ovid's Metamorphoses is no longer extant (5).

(4) There were two statues of Bacchus to symbolize the double birth of this god, son of Jupiter and Semele. In fact, Bacchus' mother died before he was even born since, egged on by Juno in a jealous rage, Jupiter, to show off his great might, had struck her down dead. Then Jupiter, who wanted to save the unborn child, had him removed from his mother's womb and sewn up inside his thigh, whereby he was able to bring the pregnancy to full term. When the time came, the child was born and Jupiter entrusted him to the care of Semele's sister, Ino. Ino (nymph) raised her nephew. This aroused such a rage in Juno that she caused Ino to go crazy and throw herself into the sea, whereupon Ino was turned into the sea-goddess Leucothe (Ovid, Metamorphoses, IV, v. 481). Ino was identified by the Romans as the Mater Matuta whom Livius also identified as Albunea, the Tiburtine sibyl.

(5) The 91 terracotta plaques with scenes from Ovid's Metamorphoses have practically all been lost and those extant are unfortunately covered over by maidenhair fern. The fifteen books of the *Metamorphoses* by Publius Ovid Naso, which was a simple, clearly written compendium of all Greek and Roman mythology, served as the main source for the palace and garden decoration.